

AMERICAN ART NEWS.

VOL. VII. No. 15.

NEW YORK, JANUARY 23, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.
Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.
C. J. Charles.—Works of art.
Canessa Galleries.—Antique works of art.
Clausen Galleries.—Artistic frames, mirrors and modern paintings.
Cottier Galleries.—Representative paintings, art objects and decorations.
Durand-Ruel Galleries.—Ancient and modern paintings.
Ehrich Galleries.—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries.—The art furnishings and belongings of Mrs. Jessica Keene Taylor.
Gimpel and Wildenstein Galleries.—High-class old paintings.
Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.
Macbeth Galleries.—Paintings by American Artists.
Montross Gallery, 372 Fifth Avenue.—Paintings by Howard G. Cushing.
Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.
Oehme Galleries.—French and Dutch paintings.
Powell Gallery.—Paintings—Artistic frames.
Louis Ralston.—Ancient and modern paintings.
The Rice Gallery, 45 John St.—Special exhibition of Thumb-nail Sketches by Julian Onderdonk.
Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.
Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.
Yamanaka & Co.—Things Japanese and Chinese.

Baltimore (Md.).

Faris C. Pitt.—Antiques.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

PSYCHE PAYS DUTY.

A half-length marble figure of Psyche mounted on a marble column and base, imported by Mr. G. L. Reilly of Phila., has been permitted by the

CLEVELAND ART MUSEUM.

Ground will soon be broken in Wade Park, Cleveland, Ohio, for an art museum, which, if the plans of the architects can be carried



PORTRAIT OF HENDRIKJE STOEFFELS.

In collection Mrs. C. P. Huntington.

By Rembrandt.

Shown at Union League Club.
(see page 4)

Hamburger Fres.—Works of Art.
Kleinberger Galleries.—Works of Art.
Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.
Kouchakji Freres.—Art objects for collections.
Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

(See Page 6.)

Collector of Customs at New York entry as "statuary" at 15 per cent. under the terms of the reciprocity treaty with Italy, while the column and base were "manufacturers of marble," with a tax of 50 per cent. The production is a scale copy of an antique in Naples. Judge Waite now decides that the importation should be assessed entire as "statuary."

out as shown, will be next to the Metropolitan Museum the largest and best equipped art building in the country. Through bequests and other sources over \$2,000,000 is now about to become available for the building of this art museum. Most of the money has been tied up through legal technicalities for some years. It is now understood it has been released, so that the United States will soon have a new and great art museum.

IN THE ART SCHOOLS.

Art Students' League.

William M. Chase recently painted a portrait before the students of the League. The model was an Italian. There was a burst of applause from the admiring audience, as Mr. Chase placed the last stroke on the canvas, and the class are delighted that the painting will be framed and hung in the classroom. The usual weekly afternoon criticism by Mr. Chase was given on Saturday.

The reading given on Saturday evening last by Mr. Sadakicher Hartmann on the life and work of Edgar Allen Poe was enjoyed by a large audience.

F. Walter Taylor has forty of his drawings on exhibition in the members' room at the League through this evening.

Kenyon Cox will give the first of his course of lectures on anatomy Tuesday afternoon next.

N. Y. School of Applied Design.

The School of Applied Design for Women is installed in its new building, 160 Lexington avenue. Work is in full swing there, and the students are delighted with their new accommodations, which are excellent. The building, which is seven stories high, is composed of well-lighted rooms, and when furnishings are completed, will be the best equipped of its kind in the country. The library is well stocked with books and plates necessary for work in design. One room is devoted to architecture, another to silk designing, one to the designing of wall paper and one to interior decorating. The top floor is devoted to the life and antique classes conducted by Alphonse Mucha. In the basement there is a restaurant and dressing rooms. One of the recent gifts to the school is a fine mahogany directors' table, donated by the president, Col. Henry B. Wilson.

National Academy of Design.

Mr. Alexander T. Van Laer gave the first of a series of talks on the History of Painting to the students of the National Academy, Jan. 12. These talks will continue to the end of the season on Tuesdays. Mr. Van Laer began with the pre-Raphaelites and will discuss the schools of painting of all countries up to the present day.

After a stay abroad during the summer and autumn, Emil Carlsen has returned to New York, and again is criticizing the classes of the Academy on Wednesdays and Saturdays. With Mr. Carlsen's return, Robert David Gauley, who had charge of his classes, retires.

J. Scott Hartley is again giving his course of lectures on Artistic Anatomy to the students of the Academy on Wednesday afternoons and again at 7 o'clock of that day for the benefit of the night classes.

BISCHOFF SALE.

The opening sale, Jan. 14, of the Bischoff collection of old Chinese porcelain and pottery at the Fifth Avenue Art Galleries, resulted in a total, received for 218 lots, of \$3,559. The highest price paid was \$305, for a vase, by R. F. James. E. W. Prentiss purchased for \$200 a Hawthorn Temple jar, and for \$125 a Celadon shuttle form vase, Henry T. Sloane bought a Clair-de-lune five-point bottle for \$130 and paid \$150 for a Hawthorn Temple jar.

The final sale, Jan. 15, resulted in a total of \$7,140, and the entire sale \$10,699. A superb specimen of Fei-Tsui jade, cut in the form of a vase, brought the highest price, \$710. C. I. Hudson was the buyer. For a peachbloss shallow vase, with the six marks of the Kang-he upon its foot, H. J. Duveen paid \$270, and Henry T. Sloane paid \$125 for an amethyst crystal carving of lotus flower and vine.

ART SALES OF THE WEEK.

INGLIS ART SALE.

As intimated in the ART NEWS six weeks or more ago, announcement is now made by the auctioneers that the valuable collection of the late James S. Inglis of Cottier & Co., consisting of paintings and objects of art, will be sold in New York the second week in March, in order to facilitate the settlement of his estate.

The pictures are to be sold in Mendelssohn Hall. They include notable examples of the Barbizon school and of the "men of 1830." Among the artists represented are Corot, Millet, Daubigny, Courbet, Rousseau, Diaz, Michel, Troyon, Delacroix, Monticelli and Gericault.

Dutch paintings in the collection are by Nicolas Maes, Jacob Ruysdael, Mauve, Mettling, Mesdag, Jacob Maris and Bosboom. The British school is represented by Millais, Raeburn and Etty; the Italian by Bronzino, Parmagianio and Tintoretto. Modern France appears in the pictures of Detaille, Isabey, Lefevre and Raffaelli. Among the Americans are Whistler, Chase, Bunce, Ryder, Twachtman and Weir.

The artistic property to be sold at No. 6 East Twenty-third Street, includes cabinets, tables, chairs, sideboards, grand pianos and sofas and numerous artistic house decorations, among which are embroideries, tapestries, Oriental rugs, Eastern potteries, Greek vases and amphorae, as well as modern statuary.

The exhibition will open Saturday, Mar. 6.

POOR LIBRARY SALE.

The sale of the third part of the Henry W. Poor library closed January 14 at the Anderson Auction Rooms, the 1,015 lots offered having brought \$18,105.50. J. F. Drake paid \$205 for a first edition of Edgar Allan Poe's "Tales," with a five-hundred-word autograph letter from Poe to Mrs. Richmond, to whom he wrote his poem, "To Annie." The same buyer obtained, for \$200, Oscar Wilde's original typewritten manuscript of "An Ideal Husband."

A first edition of William Smith's "History of the Province of New York, from the First Discovery to the Year 1732," was sold to George D. Smith for \$105. He also bought, for \$111, seventy volume of Voltaire, printed in 1785-89. The next Poor sale will be in February.

WAYCOTT SALE.

The Waycott collection of pictures was sold at auction at the Fifth Avenue Art Galleries, Jan. 14 and 15 by Mr. James P. Silo. At the first session, two portraits of court ladies by Nicolas de Largilliere, were sold to E. Faber for \$500. The Misses Dreier were the successful bidders for a "Portrait of Mrs. Montague," by George Henry Harlowe, the English portrait painter. A. Dawson paid \$460 for Sir Thomas Lawrence's "Portrait of a Lady," and "The Market Girl," by James Northcote, a pupil of Sir Joshua Reynolds, went to S. H. Dickinson for \$450. L. A. Turner paid \$450 for "Mrs. Joseph Unwin," by Sir Peter Lely. Carlo Maratti's "Mary Magdalene" went to J. C. Crawford for \$300. The total realized was \$10,395.

At the final sale of the collection, Jan. 15, J. R. Gillespie, of Boston, paid the top price—\$2,200—for "The Richards Family," by George Henry Harlowe. "Le Chapeau Noir," by another English artist, was sold to J. M. Higgins for \$1,650. "The Cavalier," by Jan Verspronck, brought \$1,375. C. R. Franklin was the buyer, for \$1,100, of Sir Peter Lely's "Frances Lady Digby." Albert Cuypp's "Herdsmen and Cattle" went to C. Canfield for \$300. Martinez del Mazo's "Brother of Philip IV," was knocked down to D. Lowry for \$600. A "Portrait of Miss Newt" was bought by C. A. Grady for \$325. J. W. Mori bought "Venus and Cupid," by Van Dyck, for \$900. The total of sales was \$30,430.

VON STERNBURG SALE.

The art collection of Baron Speck von Sternburg, formerly German Ambassador to the United States, was sold at auction on the afternoons of Jan. 13, 14, 15 and 16 last week. The amount for the first session, Jan. 13, was \$22,810.

At the third session, Jan. 15, Mr. J. Pierpont Morgan paid \$10,000 for a screen of lacquered wood, painted in gilded and colored laces, considered the finest example of its kind in existence. There are two similar screens in the South Kensington Museum, but neither of them equals it. It is a twelve-panel screen, 9 feet high and 20 feet long, made in 1690, as a presentation gift, and Mr. Morgan will present it to the Metropolitan Museum.

The sale closed Jan. 16, with a total of \$116,824. Oriental metal jewelry, idols, and shrines, samplers and textiles, many of the latter old German, were sold.

CORRESPONDENCE.

Problem of the Academy.

Editor AMERICAN ART NEWS.

Dear Sir: Through what has come to me directly and indirectly from the suggestion concerning the Academy in your issue of Jan. 2, I conclude that many painters received the idea with the same feeling which prompted your editorial. While, however, commending the idea some few have called attention to two objections. The first is that the Academy holds two exhibitions a year, and the other that the idea involves trouble.

The Academy does hold two exhibitions but the catalogue will show that the same men exhibit on both occasions. The point of the suggestion was to extend an opportunity beyond that limit, and likewise to make possible the better placement of what is shown. Herein is simple justice to those whose pictures are accepted and likewise to those whose pictures are hung.

With one hundred and fifty members of the Academy many of whom send two and three pictures apiece, the space remaining to outsiders is too scant to tempt any but the artist near at hand, whose chance in the matter involves but slight expense. But is it found that the strong painters of the West are willing to pay tribute at the price asked? How many whose pictures would be accepted and hung show willingness to risk it under the conditions?

The two exhibitions a year, therefore, mean no more than a repetition of the conditions, not an enlargement of them.

But as to the "trouble" involved in the two hangings of acceptable pictures as a substitute for the present solution of the problem, is it not proper to assume that the business of the Academy is to exhibit works of art? Can it have any reason for being, other than this, to show the public all phases of good art? Can it be assumed that a national institution could weary of this commendable and pleasurable duty or should it be suggested that the men who are in have grown officially or personally callous to the rights of the outsider? Can the added "trouble" of an extra hanging committee of two weigh for a moment against the trouble of producing pictures, the trouble of buying frames, the trouble of boxing and shipping, the trouble with express agents? Nay, by comparison these troubles make the objection so small that it might easily be covered with a pint cup; yet if so be the artist members grudge the time there is judgment and ability sufficient in the present employ of the Academy to relieve them of the burden. Can our national institution with its headquarters in the richest city of the union, afford to play the part of cripple, asking indulgence, sparing for time, dealing in regrets, hoping for the best, while a national art growing up about it is side tracked to other localities?

Should it be said that for willingness to broaden her scope the institutions which represent local pride in art throughout the country are more national in their reach than she? The Pennsylvania Academy with the largest and best oil and the largest and best water color exhibition of the year, Chicago, Washington and Pittsburg, each of these has succeeded in putting New York behind her. Surely while waiting for the rise and development of the necessary New Yorkers of combined artistic, monetary and benevolent tendencies to set our institution upon its feet, there are means at her command to take a long forward step and to at least cross swords with some of her rivals, who for years have spared no trouble, and through an activity which the Academy has never known have secured from Europe and America the best things in our national art.

Henry R. Poore.

Orange, N. J., Jan. 19, 1909.

Henri vs. School of Art.

Editor AMERICAN ART NEWS.

Dear Sir: Mr. Henri's announcement to your representative published in your last issue we do not consider a fair statement of facts, and we desire to put the matter in a proper light.

During the past three years, ending September last, Mr. Henri has received from this school in cash over \$7,800 for his services. At the end of last May, he had not only received full payment for services rendered but also a considerable amount was paid in advance for the summer class. The sum of \$121 was due him at the end of the summer's work, and has been arranged for in two outstanding notes. At

present the actual amount due Mr. Henri in cash is \$250.

Mr. Henri returned to his winter classes nearly a month late, thus entailing loss of students to the school. His portrait class on November 15 last had fifteen paying students, the morning life class on the same date, seventeen paying students, and the evening life class had twenty-one paying students, and the composition, which was free, was consequently well attended.

His criticisms at the school this season covered little over a month when he withdrew in December. Payment was offered Mr. Henri for the time he actually instructed, which he refused to accept, demanding also payment for the time he was absent, when he left of his own volition.

Last year, the first under Mr. Henri's leadership, the gross receipts for tuitions for the winter term were \$2,211, less than the previous year, and during the current season the total receipts for the first four months showed a further decrease of \$1,500.

In twelve years, up to the above period, the receipts showed an increase year by year.

New York School of Art.

Jan. 18, 1909.

Our Eastern Cities' Artists.

Editor AMERICAN ART NEWS.

Dear sir: I read with interest an article in the N. Y. Evening Post of January 6 headed "New York Artists Dissatisfied." Boston and Philadelphia are discovered in the very act of throttling poor, honest, retiring New York. Painters in Boston and Philadelphia have managed to get all the prizes worth mentioning, and New York now proposes to know why.

There is absolutely no mystery about it. It is all as plain as day to any one conversant with the artistic situation in these United States. The explanation why Boston and Philadelphia take the prizes is this: They do the best work.

It would be beside the truth to say that there are no painters of merit in New York city. And yet a sweeping condemnation of the whole New York crowd would only do justice to the broad situation in this city. The "official" exhibitions have been for years the subject of ridicule. The galleries of Fifth Avenue dealers are flooded with mediocre pot-boilers hung and lighted to catch the eye and empty the pocketbook of the rich western "connoisseur." New York artists are consumed by the necessity for doing "business," and the whole atmosphere is honey-combed with commercialism. The "fashionable" portrait painter, for example, is three-fourths business man and one-fourth artist. There is an awful scarcity of sincere craftsmen and a bumper group of "fakers." And, worst of all, when some New York painter "secedes" and sets up his "protest," it is some disease seven times worse than the original ailment.

The writer of this article under discussion quotes certain "eminent painters who work in New York," and who have at heart the "national welfare," and further describes them: "And all of them were men who had received from the public the honors and recognition they desired, who, it may be said, sell their work as fast as it can be produced." Such men, it is inferred, have no cause for jealousy, and are able to view the situation calmly and dispassionately. Not necessarily. In fact, the chances are far otherwise. Given two men of equal opportunity for study and work. At the age of forty, one man is able to sell every picture he paints before it is finished—the other man never sells anything. Nine times out of ten, the second man will be the better painter, and he will probably live either in Boston or Philadelphia. The man who begins early to sell his pictures under the fostering care of the astute art dealer withers on the stem. The man who never sells anything, if he is the "real thing," has a long, lonesome chance to learn the workings of his trade. A few years after he is dead, people begin to buy his pictures.

The future of American art lies with Boston and Philadelphia, and a few other outlying points, where there are a lot of earnest men too busy painting to learn the trick of getting the public to clamor for their pictures before they are dry. Medals and prizes and choice spots on the wall for Boston and Philadelphia in exhibitions outside of New York mean but one thing: the handwriting on the wall about New York art and New York artists is, "Thou art weighed in the balance and found wanting."

"Picture Lover."

New York, Jan. 14, 1909.

[We do not yet despair of New York nor believe the future of American art lies with Boston and Philadelphia. How about Pittsburg?—Ed.]

EXHIBITION CALENDAR FOR ARTISTS.

PENNSYLVANIA ACADEMY OF FINE ARTS, PHILA., PA.

Press view and Reception Jan. 30.

Opening of exhibition, Jan. 31.

Closing of exhibition, March 14.

BALTIMORE WATER COLOR CLUB, BALTIMORE, MD.

Fifteenth Annual Exhibition of Water Color, Paster, Black and White.

Works received at Institute, Feb. 1.

Opening of Exhibition, Feb. 9.

Closing of Exhibition, Feb. 26.

CARNEGIE INSTITUTE, PITTSBURG, PENNA.

Thirteenth Annual International Exhibition of Paintings.

Entry blanks from Europe must be received before Feb. 25, 1909.

Entry blanks from America must be received before Mar. 10, 1909.

COLLECTION DATES IN EUROPE:

The Hague, received by G. Ridderhof, Zeestraat 52, Feb. 8, 9, 10.

Munich, received by Gebrüder Wetsch, Schutzenstrasse 5, Feb. 12, 13.

London, received by Dicksee & Co., 7 Duke St., St. James, S.W., Feb. 13-15.

Paris, received by Paul Navez, 76 Rue Blanche, Feb. 13-15.

COLLECTION DATES IN AMERICA:

Boston, received by Stedman & Wilder, Trinity Pl., Mar. 12-13.

Chicago, received by W. Scott Thurber, 210 Wabash Ave., Mar. 12-13.

Cincinnati, received by Traxel & Maas, 206 West 4th St., Mar. 12-13.

New York City, received by W. S. Budworth, 424 West 52d St., Mar. 15-16.

Philadelphia, received by Charles F. Haseltine, 1822 Chestnut St., Mar. 12-13.

Pittsburg, received by J. J. Gillespie, 422 Wood St., Mar. 15-16.

Press view, April 28.

Opening of exhibition, April 29.

Closing of exhibition, June 30.

AMONG THE ARTISTS.

G. Glenn Newell is busy in his Sherwood studio preparing an exhibition of about fifteen canvases to open at the Powell Art Galleries on Feb. 1. He recently completed a large canvas "A Moonlit Road," an excellent piece of color and a charming composition.

S. Montgomery Roosevelt recently completed a portrait of Earl Stetson Crawford. The work is an excellent likeness, well composed and dignified. Another recent canvas by this artist is a portrait of Mrs. M. Miles. He is working at present on a full length portrait of Miss Redding. In the early spring he will sail for Europe to occupy his studio.

F. Graham Cootes, whose studio is in the Broadway Arcade, has made a number of interesting pastel portraits this winter, among them of F. L. Montague and of Arnold Schlact. Mr. Cootes, who has an art class at the University of Virginia every summer, is singularly talented. His work shows much sincere thought and charm of feeling, especially in his portraits.

Augustus G. Heaton, who recently arrived in New York from Washington, has taken a studio in Carnegie Hall where he will remain during the remainder of the winter.

It was Mr. Heaton who painted the excellent historical canvas, "The Recall of Columbus," which hangs in the Capitol at Washington, and which has recently been engraved. Since coming to New York he has completed a satisfactory portrait group of Mrs. Kress and her two children. A portrait of Miss Norton is also at his studio.

Alice M. Richmond, a teacher in the National School of Art, has succeeded Miss Hillman as recording secretary of the Woman's Art Club. The club held its annual meeting at Mrs. Colin Campbell Cooper's Gainsborough studio, last week.

Cullen Yates recently returned from the country, where he made winter sketches. During the past few weeks he sold three of his recent canvases.

Roland Hinton Perry, who recently returned after an eight month's absence at his country place in the Berkshires, is now occupying a studio in the Arts Club Building, where he is at work on some busts of children and a portrait of Mr. John Mason. He will return to his old Tenth street studio on May 1.

THE SPRING ACADEMY.

The National Academy of Design will open its spring exhibition in the galleries of the Fine Arts Society on Saturday, March 13. It will close on April 17. Exhibits will be received on February 24 and 25 only, between the hours of 9 A. M. and 5 P. M.

The jury of selection consists of J. W. Alexander, Hugo Ballin, William Verplanck Birney, Carlton T. Chapman, Walter Clark, B. West Clinedinst, E. Irving Couse, Elliott Daingerfield, Louis Paul Dessar, Paul Dougherty, Frank Vincent Dumond, C. Warren Eaton, Ben Foster, Albert L. Groll, William H. Howe, Francis C. Jones, William Sargeant Kendall, J. Francis Murphy, Leonard Ochtman, Walter L. Palmer, Edward W. Redfield, William Thorne, R. W. Van Boskerck, Douglas Volk, H. W. Watrous, J. Alden Weir, and William J. Whittemore, Samuel Isham, Frederick W. Kost and Herbert Adams will form the hanging committee.

PORTRAIT BY VOLLON.

The Holland Art Galleries have recently secured the portrait of a man by Antoine Vollon, reproduced in this issue. The canvas, which comes from a well-known collection, was originally bought from Cottier & Co. It is the only portrait by Vollon on record in this country. The portrait, which is painted with strength and conviction, is beautiful in tone and is one of the best examples of this painter's brush.

The artist, who is best known as a still life painter, was born at Lyons, France, 1838. He studied at the Lyons Academy and at Paris and first exhibited at the Salon of 1864. So great was his success that he was decorated, six years after his first exhibition, Chevalier of the Legion of Honor.

RECENT WORKS BY WILLIAMS.

At his 67th Street studio, F. Ballard Williams is showing a number of recently completed canvases. It is a beautiful exhibition, vital and glowing in exquisite color for which his work is noted. The display comprises four landscapes and six figure pieces. "Sympathy" is a delightful composition containing six figures gracefully posed in costumes of rare color against a background of sea and rocks.

Not less beautiful is a smaller canvas, "A Mountain Maid," delightful in tone and poetic rendering. "Hills of Rose and Purple" is another exquisite color piece, and "Viva Cetto" is a delight in rhythm, harmony and grace of line. The exhibition will continue through Jan. 30.

CORNOYER AT POWELL'S.

Fourteen recent canvases by Paul Cornoyer are on exhibition at the Powell Art Galleries, No. 983 Sixth Ave. through Jan. 30. The display comprises several of his well known New York street scenes and some landscapes. The latter, although differing in tone and treatment from many of his former canvases are none the less interesting.

"Late Afternoon, Washington Square" has rarely good atmospheric qualities. "Moonlight, Prince Edward's Island," is charming in sombre tones and feeling of sincerity and "Early Morning, 59th Street," is a cool gray toned study.

In contrast to the subdued tones which characterize several canvases in the display is an "Old Farm House," sparkling in color and charming in composition. "Near Quebec" is an excellent piece of painting, comprising much poetic charm and truth of expression. "In the Bronx" is another interesting landscape. Not less attractive are "Snow Scene, Madison Square," "Old Church, Chelsea, England," "Old Village of Moret-Franch," and "Last Snow of the Season."

An excellent group of color photographs, by John Laurvik, were shown last week at the Photo-Secession Galleries, 291 Fifth Avenue. The work with which Mr. Laurvik has been very successful showed the marked advancement in this branch of art within the last few years. That serious study was given to the grouping of the figures and the lighting was apparent from the artistic results. The subjects were well chosen, the landscapes charming pictures. Also the arrangement of the photographs, placed as they were to be seen reflected in mirrors, added interest to the picturesqueness of the display, which was probably the most advanced yet seen in color photography.



PORTRAIT OF A MAN.

By Antoine Vollon.

At Holland Art Galleries.

Ben Ali Haggin recently completed a full length portrait of Mrs. Leo Everett, a decided success in point of likeness and handling, and entirely satisfactory to the sitter and her friends. At present he is at work on a portrait of Louis Stoddard.

J. N. Marble recently completed a portrait of Charles C. Beaman for the Harvard Club. He is engaged at present in painting the portrait of Dr. David Webster. At his Sherwood studio are a number of interesting pictures painted during his recent stay in Santa Barbara, Cal. He has in his possession two pictures painted by the 15th century.

Alon Bement has been very successful this winter in a line of work new to him,—that of "Portrait drawings." He recently completed an excellent one of Madam Galski, and has also executed drawings of Zelig de Lussan, Mrs. Ethelbert Nevin, and Madam Chaminade, the French composer.

Artists and Art lovers enjoyed a dinner Jan. 14 in the Country Club, at Lakewood, N. J., given by men from the residential colony for Henry Oliver Walker.

The guests of the evening included Sir Caspar Purdon Clarke, Frederick Dielman, Philip A. Rollins, Karl Bitter, Edwin H. Blashfield, E. A. Adams, the president of the Numismatic Society of New York, William T. Evans of New York; Rufus Zogbaum, Walter Shirlaw and F. P. Vinton of Boston.

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15;
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

JAMES H. TOWNSEND, President and Treasurer,
1265 Broadway.

M. E. LOUNSBERRY, Secretary,
1265 Broadway.

LONDON AGENT—F. Gibling, Maxwell
house, Arundel St., Strand, W. C.

PARIS AGENT—Felix Neuville, 12 Villa
du Parc Montsouris.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

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Sunday Times . . . 7 Essex St.

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Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Place de l'Opera
Comptoir National d'Escompte . . . 2 Place de l'Opera
American Art Association . . . 7 Rue Scribe
Munroe & Cie. . . Place de l'Opera
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

SIR PURDON ON ART CRITICS.

Sir Purdon Clarke, director of the Metropolitan Museum, continues to talk about pictures, and in last Sunday's New York Times rambles over nearly a page with his views on the pictures at the Museum. He pays his respects again to the impressionists, the German pictures and the art critics, again eulogizes the Hudson River school, and especially such exemplars of that school as Thomas Cole and Frederick W. Church. He also likes Frank Millet's "Cozy Corner," Carl Marr's "Gossips," and John Alexander's "Portrait of a Woman," but seemingly has no use for Whistler, Puvis de Chavannes and El Greco. All this is amusing and in its way interesting, and makes us the more regret that Sir Purdon couldn't have come to us, with his present views of our art, about fifty years ago. What a power he would have been in the old Academy! It is a little hard, however, on the New York art critics for him to state that the said critics have highly praised the sketchy El Greco, "The Nativity," and condemned the decorative story picture, "The Christening,"

by Villegas, in the Museum. We do not recall that the New York art critics—the few of them who know anything about art and even write of it intelligently—have collectively or individually eulogized the El Greco or condemned the Villegas. As a matter of fact, there was a chorus of disapproval of the purchase of the El Greco and especially of the price paid for it, some \$37,000.

Sir Purdon also says: "There are modern art critics who are in partnership with the art dealers to make the best of the picture market. * * * The art critic is inspired chiefly with a sense of obligation to satisfy his editor, and to give the impression that he is more astute and newsy than his rivals. To do this he goes to the dealer for information, and of course the dealer, seeing his advantage, takes it." This is a trifle hard on such good art critics and writers, and persons of such high personal character as Messrs. Royal Cortissoz of the Tribune, James Huneker of the Sun, Mr. Fitzgerald of the Evening Sun, Arthur Hoeber of the Globe, Joseph Chamberlin of the Evening Mail, Byron P. Stephenson of the Post, and Miss Elisabeth Cary of the Times. As for the art reporters, who are obliged to furnish art news, to whom else should they go for information as to sales, etc.—the kind of news their editors want—but to the dealers? Certainly Sir Purdon doesn't give out enough general art news to satisfy the reading public.

HUNTINGTON PICTURES AT UNION LEAGUE.

The event of the art season thus far in New York was the exhibition from Thursday to Wednesday last of eleven selected pictures from the collection of Mrs. Collis P. Huntington at the Union League Club, to which was added a masterly three-quarter length seated portrait of the late Collis P. Huntington by the American artist, Francis Lathrop, so masterly that it held its own remarkably well with the great pictures which surrounded it. The exhibition was visited by thousands of people, and the influence that such great art as was there shown will be felt as an inspiration in this city and country for many a day. It is only to be regretted that the necessary limitations of a club prevented the view of these pictures by the general public.

The Union League Club was most fortunate in being able last year to secure from the noted collection of Mr. Henry C. Frick some remarkable pictures, especially Rembrandt's great portrait of himself. This year it is even more fortunate, if possible, in securing through the gracious courtesy of Mrs. Huntington two of the famous Rembrandts from the famous Kann collection dispersed at private sale last year. Of these two unusual examples of the great Dutch master, "The Savant" ranks among his loftiest and most enduring achievements. It has all that dignity and gravity of treatment which bring out the essential personality of the subject and is truly a noble canvas. The portrait, that of an aged student standing in thought, with his hand upon a bust of Homer, gowned in a black robe with flowing white sleeves, his head topped with a broad-brimmed hat of the period, and around his neck a heavy gold chain, is painted

with that marvelous subtlety and power which makes the man live again to-day. The other portrait, reproduced on the first page, is that of "Hendrickje Stoeffels," the housekeeper, afterwards the second wife, and the devoted companion of Rembrandt's later and darker days. It has all his characteristics, while not as strong a picture as "The Savant."

Next in importance to the two Rembrandts, as examples of the early Dutch school, were two portraits by Frans Hals, those of young "Koeijmanszoon van Ablasserdam" and of a "Dutch lady," also from the Kann collection. These, while somewhat cold in color and tight in handling, as compared with others of Hals's work, and in this way a little disappointing, are still splendid illustrations of his wonderful handling and knowledge of grays and blacks.

Another great picture in the remarkable display was the circular panel by Sir Thomas Lawrence, entitled "Nature" or "The Children of Mr. Calmady," one of his best known and happiest productions, as also one of his strongest, exquisite in composition and beautiful in color and expression. The replica of the original of this well-known painting was owned by the late Queen Victoria. Sir Joshua Reynolds' well-known "Lady De Smythe and children" is also one of his very best and most characteristic composition groups, exceedingly decorative and an almost perfect picture. The example of Romney, the "Portrait of Lady Thorndyke," very pure and beautiful in color, is still hardly up to the standard as a Romney, of the Lawrence and Reynolds. For of such a display as this was, one can only speak comparatively.

Of the other works shown especial mention should be made of the really wonderful interior with figure by the great Vermeer of Delft, "Lady with Guitar," an almost perfect example of the painting of light in an interior, luminous and exquisite in its cool and quiet color.

Of the Barbizon pictures shown by far the best was the noted Troyon, the well-known "Milking Time" and which was sold originally by Arnold & Tripp of Paris to Mr. Huntington.

The Corot, "Hauling the Nets—Twilight," was characteristically lyrical and beautiful, but the Rousseau, painted in one of his period of transition, while, of course, a fine picture, was not up to its fellows.

The arranging of the gallery and the hanging of the pictures was remarkably well done and greatly enhanced their effect.

THE DUVEEN SALE.

The artistic property, which is to be sold by order of Messrs. Duveen Bros. of New York, London and Paris at the American Art galleries on the afternoons of Feb. 2-6 inclusive, will be placed on exhibition at the galleries on Wednesday next, Jan. 27.

PETER TANNER GONE.

Peter Tanner, a well-known figure in art circles and an expert on antique furniture, for a long time manager of the A. J. Crawford Company, is said to have disappeared, and Mr. Crawford recently sailed to Europe to make a search for him there. It is stated at the Crawford Company's warerooms that Mr. Tanner disappeared on the night of Oct. 24th last, that his accounts were found correct, and that as he was recently married and seemed to be happy and well placed, his disappearance is all the more a mystery.

MR. REISINGER HONORED.



HUGO REISINGER.

By Anders Zorn.

Hugo Reisinger, a reproduction of whose portrait, by Anders Zorn, appears above, has just been made an Honorary Fellow for life of the Metropolitan by its President, Mr. J. Pierpont Morgan. This is an unusual and deserved compliment and recognizes Mr. Reisinger's services to the cause of international art in the planning, arranging and virtually bringing here, largely at his own expense, of the collection of modern German paintings, now at the Metropolitan Museum.

Mr. Reisinger was born in Germany in 1856, and came to America in 1884, in the interest of some large German factories, whose interests he still represents. He has been interested all his life in art, both as a student and collector, and has formed during the twenty-five years of his residence here one of the best collections of modern paintings. This collection contains about 150 examples of the modern masters of Germany, France, Holland, Sweden and America.

Mr. Reisinger is greatly and justly satisfied with the success of the German exhibition at the Metropolitan Museum, which is daily visited by large numbers and on Saturdays and Sundays by crowds as large as attended the opening reception. This great success has encouraged Mr. Reisinger to carry out his plan of arranging an exhibition in Germany this or next year of modern American pictures, which will complement that of modern German art now here and which will be shown after its close in Boston and Chicago.

PARIS STUDENTS' EXHIBIT.

Five hundred paintings, the work of members of the Association des Anciens Elèves Peintres de l'Ecole Nationale des Beaux-Arts de Paris, will come to the United States in mid-February, for a tour of a number of the principal cities. The organization is composed of a large number of former students of the Ecole des Beaux-Arts. William Homer Leavitt, son-in-law of Mr. William Jennings Bryan, will be in charge of the collection.

Definite arrangements have been made to exhibit the canvases in Boston, Washington, Buffalo, Toronto, Pittsburg, Detroit, St. Louis, Denver, Los Angeles and New Orleans. The trip is designed to stimulate interest in fine arts in the United States. The exhibition will be retained in each city for one month, but where extraordinary interest is manifested another month will be added.

LONDON LETTER.

London, Jan. 13, 1909.

As already announced in the AMERICAN ART NEWS the winter exhibition at the Royal Academy, is composed exclusively of the collection of modern pictures and sculpture formed by the late George McCulloch. A critical verdict given by Mr. Claude Phillips, Keeper of the Wallace Collection, is that it contains "a certain number of really fine paintings, and a larger number of very tolerable ones; it contains also a much vaster series of canvases that are really intolerable, and not to be borne; things calculated to produce measureless ennui, to make the judicious grieve, and almost despair of the future of British art."

This eminently just summary of the McCulloch collection may be explained by the fact that the late collector had no independent judgment, such as Staats Forbes and Alexander Young possessed. He was almost wholly influenced in his purchases by the advice of a little "ring" of academic mutual admirers, and the result is a warning to collectors who buy pictures popular at the moment without any knowledge of those qualities which make for lasting greatness.

Among the "certain number of really fine things" which the McCulloch collection contains are Whistler's Valparaiso nocturne and the "Portrait of the Painter" in a grey coat and black velvet cap. These, although oil paintings, are disgracefully hidden away in the Watercolor room, and so is a little masterpiece, "The Mirror," by William Orpen, while a veritable little jewel by Mathew Maris, "At the Well," is tucked away in the Black and White room. Two portraits of Mr. and Mrs. McCulloch by Sargent, and a sketch and a picture by the same, of a boy fishing, entitled "On his holidays: Salmon fishing in Norway," must also be included among the precious things, while to these must be added a group of good Orchardsons, "Master Baby" and "The Young Duke," a pre-Raphaelite Millais, "Sir Isumbras at the Ford," "Love among the ruins," and "The Sleeping Princess," by Burne Jones, "Lear and Cordelia" and "Richard Duke of Gloucester, and the Lady Anne," by Abbey, a landscape by James Maris, three early Clausens and the same number of works by Bastien Lepage, a Lavery, and about half a dozen pleasant landscapes by James Charles, Peppercorn, Coutts Michie Cameron, and other members of the Glasgow School. The remainder of the 346 pictures are made up of the ordinary Academy paintings. Among these are Leighton's "Garden of the Hesperides," which cost Mr. McCulloch £8,000, and the huge "Daphnephoria" for which Leighton received £12,000. It is more than doubtful if either of these paintings would fetch a third of their original price if they were put up to auction to-day. It is pitiable to think how many thousands of pounds this collector lavished on art, and how little of permanent value he has to show for it. Among the few pieces of sculpture are Rodin's small marble recumbent group "The Kiss," and some statuettes of interest by Alfred Gilbert, Bastien Lepage and John M. Swan.

A portrait of a lady by M. J. Mierevelt, hitherto unrepresented in the National Gallery, has been bequeathed to that institution by Mr. George Fielder.

Recent additions to the Scottish National Portrait Gallery include a head of Gladstone in later life by Prince Troubetskoy, "J. S. Blackie" by Sir George Reid, "Robert Brown" by H. W. Pickersgill, and "Thomas Faed" by Sir W. F. Douglas.

THAT AMERICAN ART INVASION.

As was published exclusively in the ART NEWS of Jan. 9th, the Society of American Art Collectors has about decided to send to London next spring, and possibly later to Paris, an exhibit of one hundred modern American pictures, to be selected from the private collections of members of the Society and the studios of a few favored artists. It is understood that the London gallery—either the New or the Grafton—has been engaged, and that Mr. Harrison S. Morris will be placed in charge of the exhibit. The committee of the society in charge of the coming exhibition is composed of Col. Henry B. Wilson, Dr. Alexander Humphreys, and Mr. Frank A. Andrews. The exhibition gallery in Paris has not been decided upon, and it is reported by cable to the New York Herald, which was nearly a week late in publishing the news, that the Durand-Ruel and Georges Petit Galleries, as also a new one called the Royal Gallery, would all like to have the exhibit come to them.

In connection with this coming exhibition it is interesting to recall the last representative display—for that made for the Paris Exposition of 1900 was for various reasons not truly representative—of American art in Europe. This was held at the Durand-Ruel Galleries, Paris, June 4 to July 13, 1891, and was called "An Exposition of Paintings and Sculptures by American Artists." It was formed under the initiative of M. Durand-Ruel, who was largely aided in collecting the exhibits by Mr. William M. Chase, then the president of the late Society of American Artists. The committee on the exhibition in Paris had as honorary president Mr. Whitelaw Reid, then minister to France, and its members were Consul-General A. King, Robert Mac Lane, James W. Elsworth, J. H. Harjes, G. A. Lucas, Montague Marks, John Munroe, William Seligman, and Messrs. Durand-Ruel and Theodore Stanton, the last representing the Associated Press, and the writer of the preface to the catalogue, kindly loaned the ART NEWS by Messrs. Durand-Ruel & Sons. There were 189 pictures and 12 sculptures in the exhibit.

The painters represented, with the number of their examples, were: Alice Bartley (1), J. Carroll Beckwith (3), H. S. Bisbee (3), E. H. Bashfield (1), Carle J. Blenner (1), F. A. Bridgman (6), E. M. Brooks (2), Leslie G. Cauldwell (2), Thomas Shields Clark (2), W. A. Coffin (1), J. Foxcroft Cole (3), Kenyon Cox (3), Reginald C. Cox (2), C. C. Curran (3), W. P. W. Dana (3), F. Dielman (1), R. Donoho (1), Thomas Eakins (3), Charles Warren Eaton (2), Wyatt Eakins (3), Charles Warren Eaton (2), Wyatt Gay (2), Walter Gay (4), R. Swain Gifford (2), Miss Rosalie L. Gill (2), Miss Eleanor E. Greator (1), Miss Kathleen H. Greator (2), P. A. Gross (1), Philip Hale (3), L. W. D. Hamilton (3), Childe Hassam (2), G. P. A. Healy (1), W. J. Hennessy (3), W. H. Howe (3), Daniel Huntington (1), J. H. Johnston (3), Miss A. E. Klumpke (3), John La Farge (7), J. D. Larpenteur (1), Will H. Low (1), Walter MacEwen (3), Gari Melchers (5), H. Humphrey Moore (2), Edward Moran (3), Thomas Moran (1), Henry Mosler (3), J. Francis Murphy (1), Mrs. Rhoda Holmes Nichols (1), Miss E. Norcross (2), Stephen H. Parker (1), Charles Sprague Pearce (2), George D. M. Peixotto (2), W. I. Picknell (2), R. L. Payne (1), C. L. W. (probably Henry W.) Ranger (3), Theodore Robinson (5), Julius Rolshoven (3), Albert Rosenthal (1), Rosina Emmet Sherwood (3), F. Hopkinson Smith (2), B. T. Snyder (2), Charles H. Strickland (2), E. C. Tarbell (1), Abbott H. Thayer (1), Louis C. Tiffany (1), C. Y.

Turner (2), J. H. Twachtman (6), Eugene L. Vail (1), R. W. Van Boskerck (2), J. Louis Webb (1), Edwin L. Weeks (8), J. Alden Weir (8), Irving R. Wiles (2), T. W. Wood (2), A. H. Wyant (2), Charles H. Davis (2), Allen Starbuck (1) and Frank Holman (1).

The sculptors represented, with examples, were: Paul W. Bartlett (5), J. J. Boyle (1), Daniel C. French (2), Edward Kemeys, Jr. (2), and F. W. Ruckstuhl (2).

What memories the perusal of this list brings! How significant it is of the changing fashions in art of eighteen years. Ranger was then painting his Dutch water-colors, Cauldwell, Foxcroft Cole, Reginald Cox, W. Dana, R. Donoho, Kenneth Frazier, the Greator sisters, Gross, Hamilton, Hennessy, Miss Klumpke, Humphrey Moore, Miss Norcross, Stephen Parker, Pyne, Rosenthal, Snyder, and Louis Webb were then names well known, and were looked upon as artists of the future. Since then Wyatt Eaton, Swain Gifford, Edward Moran, Theodore Robinson, Twachtman, Huntington and Healy have passed, and the names of many of the living rarely if ever figure in the exhibition catalogues of to-day.

PHILADELPHIA.

It is fitting that the Plastic Club, whose exhibitions have given the first opportunity for work to be known, of some who are now strong illustrators, should hold an exhibition devoted entirely to illustrations by members of the club. This opened with a private view last Friday, and will continue until Feb. 1.

There are ninety-nine numbers in the catalogue, among them mention must be made of the exhibits of Elizabeth Shippen Green, who sends her Rebecca Mary illustrations; Paula B. Himmelsbach, a pupil of Mucha, who gives a careful study in chalk of a street musician, and Eleanor Plaisted Abbott, who sends six illustrations full of dramatic interest. Ethel Franklin Betts's Mother Goose designs, in wash color, are full of charm. "Little Miss Muffett" and "Mary Quite Contrary," the originals, with their reproductions. May Audubon Post shows a number of studies painted in Holland of children at play. Margaretta S. Hinchman sends several full-page illustrations, with border decorations, for Edith Barnes Sturgis's poems. Other well-known names among the exhibitors are: Charlotte Harding Brown, Elizabeth Hallowell Saunders, Elizabeth J. Bonsall, Jane Allen Boyer, Edna Wybrant Smith, Sarah Weber Stillwell, Agnes M. Watson, Marjorie Ellen Watmough, Curtis Wager-Smith and Eva Nagel Wolf.

The private view was the occasion of a reception to two noted Philadelphia women, who have been living abroad for several years, and are now here for a visit, Mrs. Anna Lea Merritt and Miss Katharine Cohen.

Mrs. Merritt will return to England in about two weeks; she is well known to many people in England and America as the painter of "Love Locked Out," the famous picture bought for the English nation, under the Chantrey Bequest. She has for several years been represented in the leading exhibitions of both countries, gaining medals and honors, and is preparing for a personal exhibition of her works in London.

Mrs. Merritt is an author as well as painter, her latest works is "An Artist's Garden."

Miss Cohen will spend the remainder of the winter here. She has several commissions to fill, chiefly in bas-relief portraits, which she executes with a delicacy, refinement and fidelity to likeness only to be achieved by one who loves her work.

PARIS LETTER.

Paris, Jan. 13, 1909.

One of the best known personalities of the American Artists' Colony, George H. Leonard, is now exhibiting at the Galerie des Artistes Modernes some forty pictures, oil and pastels, which are attracting much attention. The artist has been especially successful with his impressions of Brittany, the pearly atmosphere and general coloring of which he understands perfectly. His "Plage de Pornique" and "Temps gris" are really excellent paintings. Among the pastels are a couple of impressions of Paris under the snow well treated, also a number of interesting winter landscapes.

The newly born artistic society called La Cimaie (the cyma) is holding its first exhibition at Petit's. The Society's tendencies being most eclectic, every genre is represented. A good many pictures, if not always first rate, show much originality in treatment. Detecting these works, however, is not always easy, for the Society, in its eagerness to show something new, rather confuses all exhibits, oil and prints, aquarelles and engravings. The effect is somewhat puzzling and, on the whole, this can hardly be termed a happy idea. Among the exhibitors are Marcel Bain, Paul Lefebvre, Henry Martin, Harry Bloomfield, Gaston Lebreux, Auguste Desch, Michel Cazin, etc.

In the same gallery are now on view a number of pictures by the American artist, William P. Silva. The exhibition consists chiefly of landscapes.

Among other remarkable features added, of late, by Messrs. Seligmann to their galleries in the place Vendome, is a large settee, of the Louis XV. period, backed with a beautiful Gobelin and in a perfect state of preservation, also two fine statues in bronze, by Alonzo Cano.

Messrs. Canessa have inaugurated a new and well appointed exhibition hall, in addition to their already extensive premises, one Lafayette. Some fine specimens of antique art, from the Bosco-Reale grounds, are now on view. Messrs. Canessa are preparing for an auction, to take place soon, and which promises to be quite a sensational event.

WASHINGTON (D. C.)

Four thousand persons visited the Corcoran Gallery of Art Sunday afternoon—the last day of the exhibitions of Contemporary American Paintings and of works in sculpture by the late Augustus Saint-Gaudens. Since these exhibitions opened on Dec. 7 they have been visited by about 50,000 persons. Nineteen pictures aggregating in value \$42,735, were sold and other sales are still pending.

The following is a complete list of sales: "Josephine and Mercie," by E. C. Tarbell; "Venice," by Gedney Bunce; portrait of Mrs. Melchers, by Gari Melchers; "The Island," by Edward W. Redfield; "Snow Bearers," by Willard Metcalf; "The Window," by Irving Wiles; "Narcissa," by Sergeant Kendall; "My Day at Home," by Will H. Howe; "A Country Garden," by John Ross Key; "The Open Fire," by Robert Reid; "Morning After Snow," by W. Elmer Schofield; "November Morning," by Leonard Ochtmann; "Summer Time," by J. Francis Murphy; "Christmas Morn," by Will H. Low; "Eros and the Muse," by H. O. Walker; "Twilight After Rain," by W. L. Lathrop; "Gray Day," by William Keith; "Woman and Dog," by Mary Cassatt, and "An Ancestor," by Walter MacEwen.

CALENDAR OF NEW YORK
SPECIAL EXHIBITIONS.

- Ainslie Gallery, 1 Wall Street.—Landscapes by George H. Bogert, to Jan. 31.
- Artistic property of Messrs. Duveen Bros. opens Jan. 27 at 6 East 23 St.
- Astor Library.—Book-plates by the late J. W. Spenceley. Colored plates (decorative designs) from "Der Decor."
- Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Durand-Ruel, 5 West 36 Street.—Pictures by d'Espagnat and Zandomenighi, together with three new canvases by Mary Cassatt, to Jan. 30.
- Ehrich Galleries, 465 Fifth Avenue.—Special display of works of early Spanish Masters.
- Knoedler Galleries.—355 5th Ave.—Recent portraits by Emil Fuchs, to Jan. 30; also water colors by Col. J. Anthony Dyer.
- American Society of Miniature Painters, 10th Annual Exhibition, to Feb. 6.
- Kraushaar Gallery.—Paintings by J. H. Jures.
- Lenox Library.—Historical exhibition of painter-lithography, Milton Exhibition.
- Macbeth Galleries, 450 Fifth Avenue.—Recent pictures by Henry W. Ranger, to Feb. 4.
- Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum.—Special Exhibition of Contemporary German Art.
- Montross Galleries, 372 Fifth Avenue.—Recent works by Howard G. Cushing, to Feb. 3.
- Noé Galleries, 477 Fifth Avenue.—Recent Water-colors by F. Hopkinson Smith, to Jan. 28.
- Oehme Galleries, 320 Fifth Avenue.—Exhibition of Pre-Raphaelite Water-color drawings, by Mrs. W. J. Stillman.
- Powell Gallery, 983 Sixth Avenue.—Recent Pictures by Paul Cornoyer to Jan. 30.
- Pratt Art Club, 296 Lafayette Avenue, Brooklyn.—Loan Exhibition, to Jan. 31.
- Pratt Institute, Brooklyn.—Paintings by Eugene Paul Ullman to Jan. 30.
- Arthur Tooth & Sons, 420 Fifth Ave.—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

SALES.

New York.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Household furnishings and artistic effects of "Talbot House," belonging to Mrs. Jessica Keene Taylor, including a remarkable Louis XV. suite in Beauvais tapestry. Also rare and beautiful 16, 17, 18 Century French, English and Flemish furniture, and a choice collection of books, historical bindings and autographs, Jan. 28, 29, 30, at 3 o'clock.

Washington (D. C.)

C. G. Sloan & Co., 1407 G St.—Rare paintings, tapestries, rugs, antiques, ceramics, furniture, art objects, etc., from the estate of the late David D. Colton, January 27, 28, 29 at 11 and 3 o'clock.

EXHIBITIONS NOW ON.

Portraits by Emil Fuchs.

Sixteen portraits by Emil Fuchs fill the large upstairs gallery of Knoedler & Co., 355 Fifth Ave., where they will remain through Jan. 30th. The artist has won reputation both in Europe and this country for his striking and effective presentments of well-known men and women. He has a knack for the arrangement of accessories and striking poses, paints textures and details with skill and gets, as a rule, good color in flesh and stuffs. He belongs to that class of modern painters of society who portray their sitters in elaborate costumes and amid rich accessories. This line of portraiture is generally invested with a touch of the showy and theatrical, which detracts necessarily from its true artistic quality. The full-length portrait in the present display, for example, of Mrs. Collis P. Huntington with all the good painting of the rich costume, jewels, etc., which adorn the sitter, is distinctly a showy canvas.

Better is the portrait of Mrs. Charles S. Carstairs or Mrs. Edmund C. Randolph, which have a certain picturesque sweetness of expression and nice color. There is good technique in the portrait of Mrs. Nelson Taylor. The portraits of men, and particularly those of F. Hopkinson Smith, Paul Morton and Edward D. Adams, are better artistically than the women portraits, with the exception of the full-length of Mr. Kingdon Gould, which is not up to the painter's usual standard. The display as a whole gives the impression that the artist has not advanced since his last exhibition, and he has evidently painted some of the portraits too hastily, if the drawing and modeling of the arms and hands are considered. Surely some of this must be careless work.

Anthony Dyer's Water-Colors.

Col. Anthony Dyer of Providence, R. I., is making his annual display of water-colors in the small upper gallery at Knoedler's. It is always a pleasure to welcome the work of this sincere and earnest painter in the lighter medium, who has this year, at last, broadened his scope and left his picturesque towns, villages and countrysides in Brittany and Normandy, to translate some bits in Holland and some beaches, rivers and harbors of the New England coast. Col. Dyer paints with appreciation and sympathy, gets true and delightful atmospheric and tonal effects, while his work is characterized by rare refinement. Especially good in the present display are the "November Twilight," "Waiting for the Wind," "In the Breakers," "The Gray Sea," and "In the Haze," the last four painted in Newport.

In the same gallery hangs a bust portrait of Mrs. Anthony Dyer, by Sakis Diranian, a thoroughly good piece of work, well modeled and natural in color and true in expression.

Cushing at Montross's.

Howard Gardiner Cushing is showing nineteen oils and thirteen water-colors at the Montross Galleries, 372 Fifth Ave., through Jan. 30th. The artist, who may be called the exponent of sage green, silver and gold, as he loves to costume his fair sitters, whom he delights to portray, in shimmering iridescent gowns of these colors, has not advanced since his last exhibition. He exhibits again his well-drawn and posed silver-gowned portrait of Mrs. Cushing seen at the last winter Academy, a decorative three-quarter length seated presentment in gold and yellow of Miss Bryce, a bust portrait in silver

tones, somewhat hard in features and color, of Mrs. F. C. Havemeyer, formerly Mrs. William R. Travers, a half-length, again in silver, of Miss Beatrice Mills, now the Countess of Granard, again hard in expression and color, a decorative panel with stiffly posed figures, a decorative and effective canvas, "A Girl with Parrot," and a clever and effective color arrangement, "The Shower of Gold." Some interiors with figures, while they have good qualities of light and perspective, are a long way after E. C. Tarbell, whom the artist has perhaps unconsciously followed. A few of the oils and the water-colors, painted for the most part on the Eastern Massachusetts shore, at Newport and on the Riviera, have good atmosphere and nice feeling. The display on the whole is not a great one, although it has touches of cleverness.

Spanish Masters at Ehrich's.

A thoroughly delightful, interesting and instructive exhibition is that of old Spanish masters at the Ehrich Galleries, 463-465 Fifth Ave. The early art of Spain is not too well known in this country, even to connoisseurs, for it cannot be studied to full advantage except in its native country. The trip to Spain is an uncomfortable one at the period of the year when most Americans can go there—namely, Summer, for some reason, probably because it is difficult to get good examples, the dealers do not often obtain Spanish canvases that are worth looking at, and American and even foreign museums are woefully lacking in great or even good pictures by the early Spanish masters, with the exception, of course, of the few noted Murillos, Velasquezas, Goyas, Riberas and Grecos of the European galleries. Such painters as De Miranda, Morales and even the great Zurbaran are hardly a name even to many American art lovers.

The display of twenty examples of early Spanish art which are shown in the Ehrich galleries, all of them good, and a few of unusual quality, is therefore all the more valuable and important from its novelty and the fact that it virtually introduces some good pictures by fine painters to America. The clou of the collection is the splendid full-length, standing portrait of a young doctor of the University of Salamanca, by Francisco Zurbaran, a really beautiful picture, and so thoroughly Spanish in every way as to be unmistakable. It took more than a minor artist to paint this portrait, and there are here in addition by Zurbaran the charming and attractive female portrait of a saint of Seville, which Mr. Ehrich showed last year, and a strong half-length of "San Juan." The two examples of El Greco are thoroughly characteristic, if not of superior importance, but will attract the many admirers of this undoubtedly strong but gruesome painter. The examples of Alonzo and Claudio Coello, the first a portrait of the Infanta Isabella, the latter of a Knight of the Golden Fleece, are also typically characteristic of these cold and formal decorative painters. There is splendid quality in the head of Silenus, by Ribera, and wonderful color and expression in the example of Luis Morales, "The Flagellation."

The large "Saint Magdelene" of Murillo was shown in these galleries last year, and "The Toreador" well represents the great Goya. The portrait of Carlos II., by Carreno de Miranda, is a charming presentment of royalty, and the portrait of Ferdinand VII. is highly finished, but well painted by Vicente Lopez.

OBITUARY.

Theodore C. Noe.

Theodore Cuyler Noe for thirty years a well known figure in the New York art world, died on Monday morning last at his home 173 North Grove street, East Orange, N. J., after an illness of only six days, from pneumonia. The comparative suddenness of his death was a great shock to his relatives and friends. The funeral took place on Wednesday and the interment was in Rosedale Cemetery, Orange.

Mr. Noe was born in Brooklyn in 1858 and was therefore 50 years old. He was named after the aged minister, the Rev. Theodore Cuyler, who is still living. He began his business career as a clerk with Knoedler & Co. in the early 80's and afterwards was connected successfully with T. J. Blakeslee, G. Reichard & Co. and S. P. Avery, Jr. He made a reputation as a salesman when with these firms and a few years ago, on the retirement of Mr. S. P. Avery, Jr., from business, took over the galleries and good will of the latter. The galleries were at that time at 366 Fifth Avenue, but when that building passed from the estate then holding it Mr. Noe for nearly two years declined to sell the unexpired portion of his lease. He finally disposed of it for a large sum some three years ago, and moved his gallery to the second floor of the building at the southeast corner of 41st street, Fifth Avenue. The profit from the sale of the lease 366 Fifth Avenue, with that from several successful sales here, and also in Europe, where Mr. Noe spent his summers, realized for him a goodly sum, and it is understood he leaves his family well provided for. It is the general impression that as Mr. Noe left no son or near relative that the business will be wound up and the stock sold at auction. Mr. Noe married Miss Irene Davis, who with two daughters the Misses Mabel and Burchie Noe survive him.

Joseph Wharton.

Joseph Wharton, the wealthy and prominent business man and art lover, who died in Philadelphia last week, was the father-in-law of Mr. Harrison S. Morris. Mr. Wharton was a trustee of and a large stockholder in the Pennsylvania Academy, and warmly supported Mr. Morris in the latter's controversy with former president Coates a few years ago.

J. Frank Currier.

J. Frank Currier, the well-known American artist, and who was one of the leaders of the so-called Munich men, on their return from study in Europe in the late 70's, and prominent in the formation of the late Society of American artists, committed suicide by throwing himself in front of a train in Boston last week.

It is passing strange that the death of a painter, formerly so well known, and whose influence upon the art of the time was marked, should have passed unnoticed in the daily press. He was born in Boston in 1843 and became a close friend of William M. Chase, Frank Duveneck, and other leaders of the Munich men. His technique and methods were the most pronounced of his fellows, and his pictures, when first shown here, raised a storm of almost angry criticism and protest, but discerning artists and critics realized its strength and promise. This promise was unfortunately not fulfilled, and he has been little heard of for many years while his work is comparatively unknown to the present generation of American art lovers.

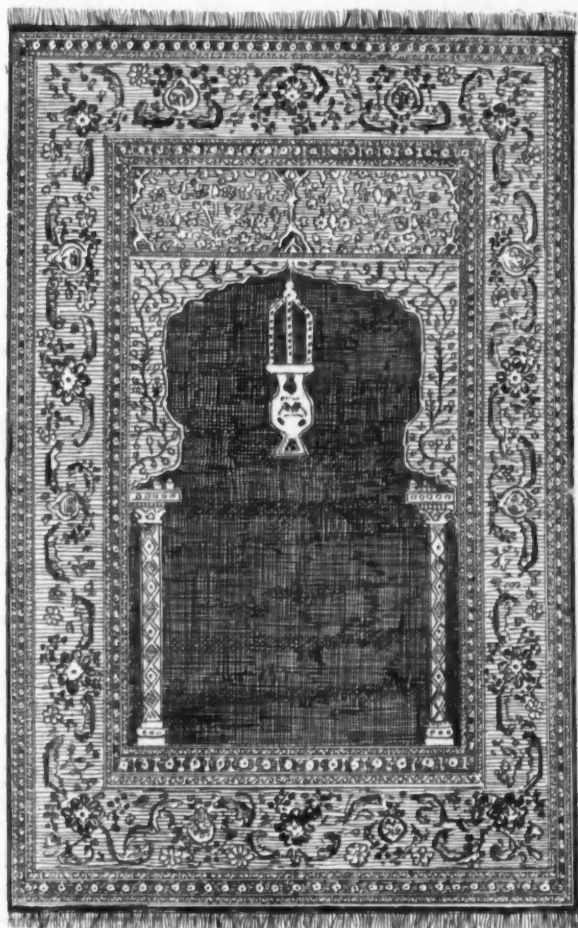
WITH THE DEALERS.

There are some canvases recently placed on view at the Scott & Fowles Galleries, 295 5th Ave., so superior in merit and attractive in quality as to deserve a speedy visit. These include a characteristic sheep piece by Jacque, a typical Van Marcke of rare quality, a thoroughly characteristic and splendid Thaulow and an unusual example of Schreyer's "Wallachian" period, excellent examples of Henner, L'Hermitte and Ed. Frere and Cazin and Verdun, a pupil of Harpignies. This house, which makes a specialty of the modern Dutch school, has also on view a beautiful example of Joseph Israels—of very fine quality entitled "Neighbors" and good examples of Blommers and Neuhuys.

Mr. Edward Brandus sailed from Havre last Saturday on La Lorraine, and is due to arrive to-day.

Mr. Bernhard Berenson, the well known writer and expert on Italian art, will remain in New York, through the month at the Hotel Webster.

An injunction obtained by Mr. Talbot J. Taylor against the announced sale of the art furnishings and belongings of Mrs. Jessica Keene Taylor at the Fifth Avenue Art Galleries next week, having been vacated, the collections will be sold by Mr. James P. Silo at the galleries, 546 Fifth Avenue on Thursday, Friday and Saturday afternoons next, Jan. 28, 29 and 30, at 3 o'clock each day. The contents of Talbot house include beautiful wood carvings, a remarkable Louis XV. suite in Beauvais tapestry, a Chippendale cabinet, a choice collection of books, historical bindings and autographs and some rare and beautiful 16, 17 and 18 century French, English and Flemish furniture. This sale will be one of the most important of the season, as Mr. and Mrs. Taylor, before their divorce, were ardent and intelligent collectors of old and modern beautiful furniture and furnishings and their house at Cedarhurst, L. I., known as Talbot House, was one of the few most artistic and beautifully appointed private country houses in the United States.



XV. CENTURY PRAYER RUG.
At the Kelekian Gallery.

A 15th century prayer rug, a beautiful and unique specimen, exceedingly rich in color and characteristic in design, and now at the Kelekian Galleries, 275 Fifth Avenue, is illustrated herewith.

The art galleries of the new building of the Lotos Club in West 57th street have just been fitted with fine reflectors by I. P. Frink, 551 Pearl street, who has also installed reflectors in the new galleries in Fifth Avenue and 56th street of Edward Brandus. A special system of reflectors, which shine through art glass ceilings, has just been installed in the Harkness mansion at Fifth Avenue and 75th St. street.

Mr. R. Erderheimer of the Erderheimer gallery, 509 Fifth Avenue sailed on a hurried business trip to Europe on La Savoie on Thursday, and will return on the Mauretania Feb. 18.

An exhibition of pictures by William M. Curtis and Edward L. Morse will open at the Bonaventure galleries, No. 5 East 35th street on Feb. 1.

Mr. Thompson, the manager of the London house of Charles Klackner, died recently in that city. Mr. Thompson was well known to American dealers and art lovers, and his loss is severely felt by Mr. Klackner and a host of friends.

An exhibition of recent pictures by Henry W. Ranger opened at the Macbeth galleries, 450 Fifth Avenue yesterday and will continue through Feb. 4. Notice will be made next week.

An exhibition of recent pictures by Walter M. Palmer will open at the Clausen Galleries, 7 East 35th St., on Feb. 1.

The annual exhibition of the Society of American Miniature Painters opens at the Knodler galleries, No. 355 Fifth Avenue to-day. The exhibition of drawings by James M. Flagg, which has attracted much deserved attention was continued through this week.

C. W. Kraushaar is exhibiting at the gallery some oils by J. H. Jurses, a Dutch painter, who delights to depict Spanish character and scenes.

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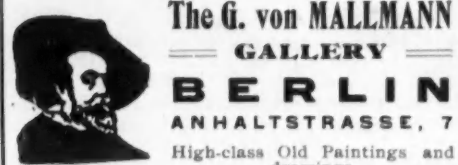
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